

MERLIN and the GLEAM

POEM BY

Alfred, Lord Tennyson.

Set to Music

FOR

Baritone Solo, Chorus

AND

Orchestra

by

CHARLES V. STANFORD

OP. 172.

Copyright.

Price 3/- ^{net}_{cash}

London,
STAINER & BELL, LTD
58 Berners Street, W.I.

HENRICO PLUNKET GREENE
VT CARMINUM VERBA
SONIS MUSICIS
ITA SIBI AMICOS CONCILIANDI
PERITISSIMO

D. D.

C. V. S.

MERLIN AND THE GLEAM.

Poem by
ALFRED LORD TENNYSON.

Set to Music by
CHARLES V. STANFORD.
(Op. 172.)

Andante con moto.

PIANO.

An exposition of this poem will be found in the preface to "The Life of Tennyson by his Son" (Macmillan & Co).
The Epilogue is from "Akbar's Dream."

Copyright, 1920, in U. S. A. by Stainer & Bell Ltd.

S. & B. 2156.

This page of musical notation is for a piano piece, identified by the number 3 in the top right corner. It consists of six systems of staves, each with a treble and bass clef. The music is written in a minor key, indicated by the key signature. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The first system has a large slur over the first two measures of the treble staff. The second system has a large slur over the first two measures of the bass staff. The third system has a large slur over the first two measures of the treble staff. The fourth system has a large slur over the first two measures of the treble staff. The fifth system has a large slur over the first two measures of the treble staff. The sixth system has a large slur over the first two measures of the treble staff. The music is written in a style that is typical of the late 19th or early 20th century.

p

pp

Più lento.

SOLO.

mf O young Ma-ri-ner, You from the ha-ven Un-der the sea cliff,—

You that are watch-ing The gray Ma-gi-cian With eyes of

pp

won-der, I am Mer-lin, I am

Mer-lin, And I am dy-ing,

ppp

Tempo I. Più mosso.

I am Mer-lin Who fol-low The

p

Gleam. _____

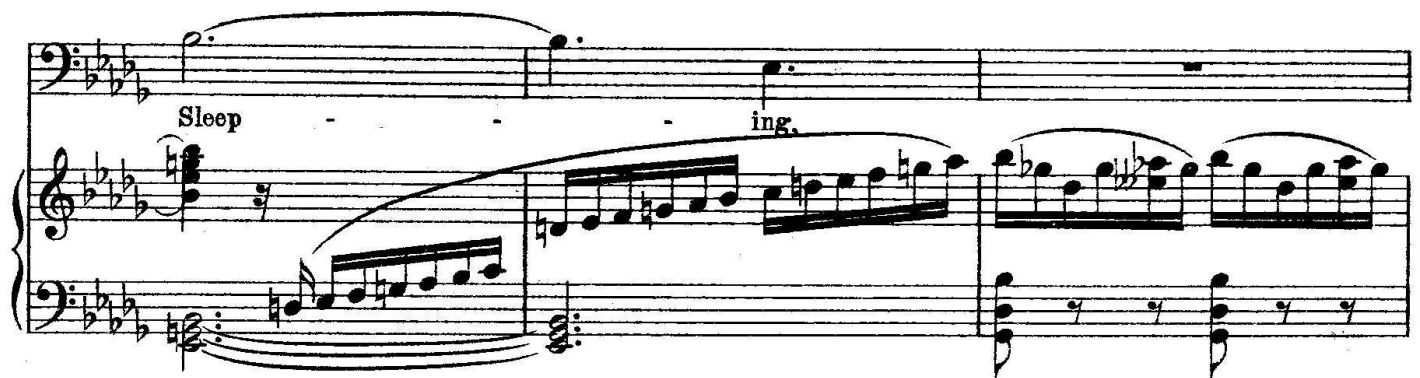
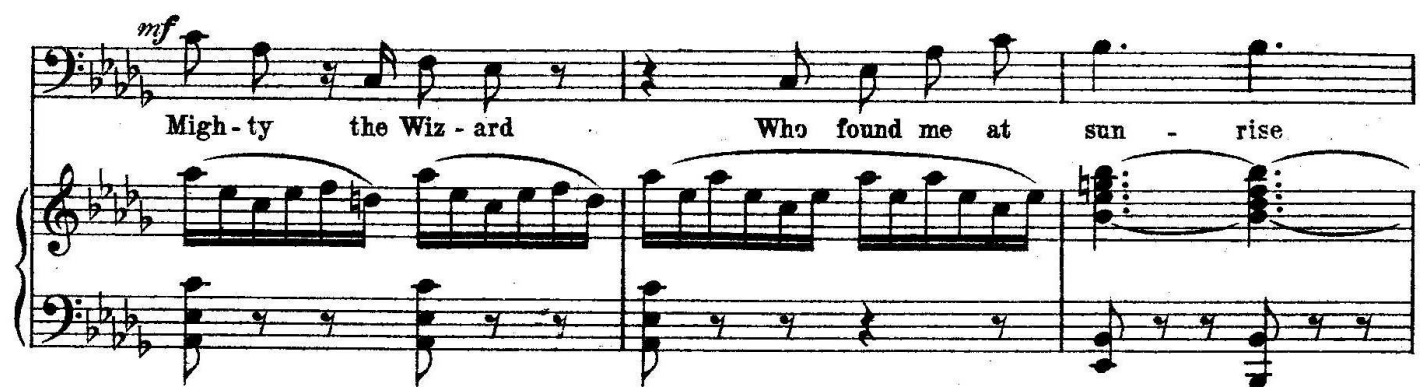
SOPRANO. *mf* Who fol - low The *f* Gleam. _____

ALTO. *p* Who fol - low The *f* Gleam. _____

TENOR. *p* Who fol - low The *f* Gleam. _____

BASS. *p* Who fol - low The *f* Gleam. _____

The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, with dynamics *sf* and *mf* indicated.



f Great the Mas - ter,

And sweet the Ma - gic,

When o - ver the val - ley in ear - ly

sum - mers, O - ver the moun - tain, On

hu - man fa - ces, And all a -

- round me, And all a - round me,
p And all a -
p And all a -
p And all a - round
p And all a - round

Mov - - - ing to mel - - - o - dy,
 - round me, Mov - - - ing,
 - round me, Mov - - - ing,
 me, Mov - - - ing,
 me, Mov - - - ing,
 8

musical score for the first system, measures 8-12. The system includes a bass line and four vocal staves. The lyrics are: "mov - ing to mel - o - dy, Float - ed The Gleam. Float -". The music is in a key with three flats and a common time signature. The vocal parts are in different registers, and the piano accompaniment is in the bass line.

Float - ed The Gleam. _____

mov - ing to mel - o - dy, Float -

mov - ing to mel - o - dy, Float -

mov - ing to mel - o - dy, Float -

mov - ing to mel - o - dy, Float -

musical score for the second system, measures 13-17. The system includes a bass line and four vocal staves. The lyrics are: "- ed The Gleam. _____". The music is in a key with three flats and a common time signature. The vocal parts are in different registers, and the piano accompaniment is in the bass line.

- ed The Gleam. _____

- ed The Gleam. _____

- ed The Gleam. _____

- ed The Gleam. _____

CHORUS. SOPRANO.

pp
Float-ed The Gleam.

CHORUS. TENOR.

pp
Float-ed The Gleam.—

(♩ = ♩)

SOLO.

mf
Once at the croak of a Ra-ven who crost it,

A bar - bar - ous peo - ple, Blind to the ma - gic, And deaf, deaf to the

mel - o - dy, Snarl'd at and cursed me, A de - mon

vext me, The light re - treat - ed, The land - skip dark - en'd,

The mel - o - dy dead - en'd.

A de - mon vext me, The light re -

A de - mon vext me, The light re -

A de - mon vext me, The light re -

A de - mon vext me, The light re -

-treat - ed, The land-skip dark - en'd, The light re -

-treat - ed, The land-skip dark - en'd, The light re -

-treat - ed, The land-skip dark - en'd, The light re -

-treat - ed, The land-skip dark - en'd, The light re -

pp
The Mas-ter

-treat - ed, Themel - o - dy dead-en'd,

-treat - ed, Themel - o - dy dead-en'd,

-treat - ed, Themel - o - dy dead-en'd,

-treat - ed, Themel - o - dy dead-en'd,

whis - per'd, "Fol - low The Gleam,

pp 3 "Fol - low The Gleam, _____ Fol - low The

pp 3 "Fol - low The Gleam, _____

pp 3 "Fol - low The Gleam, _____ Fol - low The Gleam,

pp 3 "Fol - low The Gleam,

pp

Fol - low The Gleam, Fol - low The Gleam."

Gleam, _____ Fol - low The Gleam."

Fol - low The Gleam."

Fol - low The Gleam."

Fol - low The Gleam."

The first system shows a piano introduction in 9/8 time with a key signature of three flats. The piano part features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The vocal parts enter with a whole note chord.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked *mf*.

mf
Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

mf
Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

mf
Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

mf
Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

mf
Glid - ing, and glanc - ing at Elf of the wood - land,

Glid - ing,

Glid - ing,

Glid - ing,

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

mf Gnome of the cav - ern, And dancing of Fair-ies,
mf Gnome of the cav - ern, And dancing of Fair-ies,
mf Grif-fin and Gi - ant,
mf Grif-fin and Gi - ant,
In des - o-late hol - lows, And wraiths of the
In des - o-late hol - lows, And wraiths of the
In des - o-late hol - lows,
In des - o-late hol - lows,
moun - tain, And roll - ing of dra - gons
moun - tain, And roll - ing of dra - gons
And roll - ing of dra - gons
And roll - ing of dra - gons

p

By war - ble of wa - ter,

By war - ble of wa - ter.

By war - ble of wa - ter,

By war - ble of wa - ter,

Or ca - ta-ract mu - sic Of fall - ing

Or ca - ta-ract mu - sic Of fall - ing

Or ea - ta-ract mu - sic Of fall - ing

Or ca - ta-ract mu - sic Of fall - ing

tor rents, Flit - ted The Gleam,

tor rents, Flit - ted The Gleam,

tor rents, Flit - ted The Gleam,

tor rents, Flit - ted The Gleam,

Flit - ted The Gleam, Flit - ted The Gleam. —

Flit - ted The Gleam, Flit - ted The Gleam. —

Flit - ted The Gleam, Flit - ted The Gleam. —

Flit - ted The Gleam, Flit - ted The Gleam. —

mf Down from the moun - tain And o - ver the lev -

mf Down from the moun - tain And o - ver the lev -

mf Down from the moun - tain And o - ver the lev -

mf Down from the moun - tain And o - ver the lev -

8

el, And stream - ing and shin - ing on

el, And stream - ing and shin - ing on

el, And stream - ing and shin - ing on

el, A stream - ing and shin - ing on

8

p

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

p

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

p

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

Reap - er and glean - er, And rough-rud-dy fa - ces

Reap - er and glean - er, And rough-rud-dy fa - ces

Reap - er and glean - er, And rough-rud-dy fa - ces

Reap - er and glean - er, And rough-rud-dy fa - ces

Of low - ly la - bour, Sli - ded The

Of low - ly la - bour,

Of low - ly la - bour,

Of low - ly la - bour,

Gleam.

Sli - ded The Gleam.

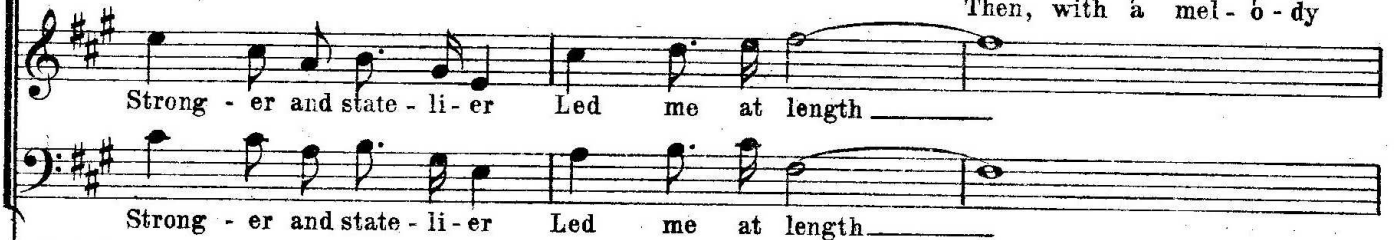
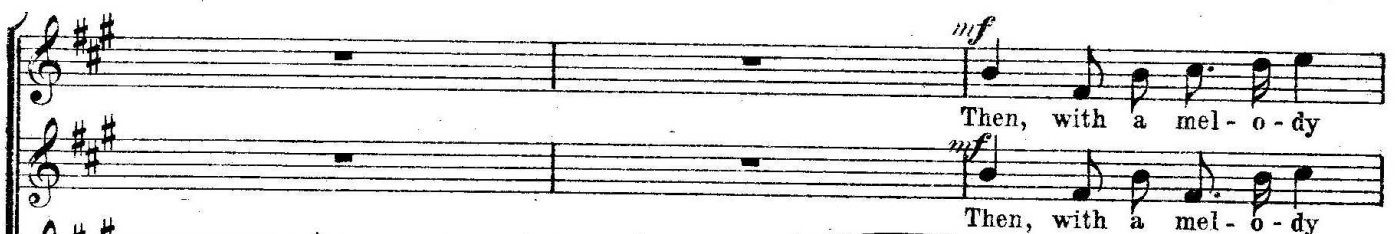
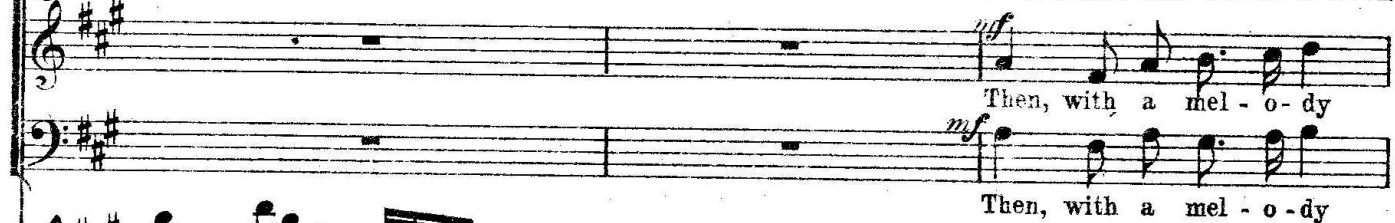
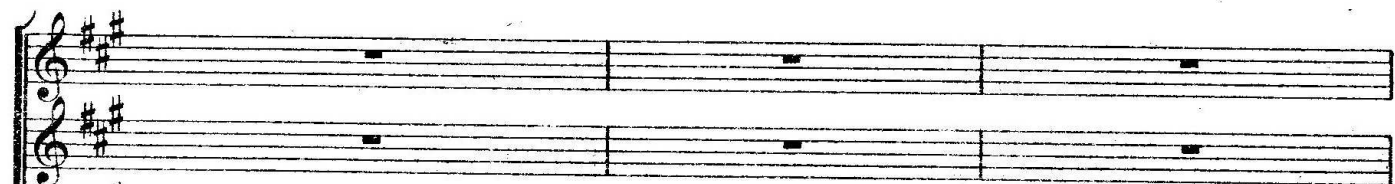
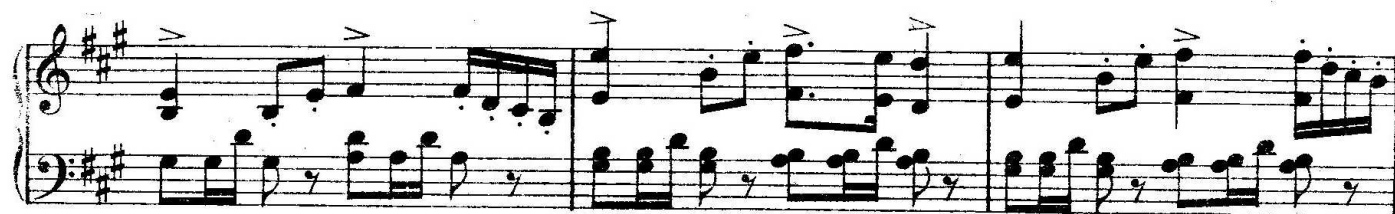
Sli - ded The Gleam.

Sli - ded The Gleam.

cresc. *f*

dim. *p*

Allegro moderato.(alla marcia.)



Strong - er and state - li - er Led me at length To the

Strong - er and state - li - er Led me at length To the

Led me at length To the

Led me at length To the

ci - ty and pa - lace Of Ar - thur the king;

ci - ty and pa - lace Of Ar - thur the king;

ci - ty and pa - lace Of Ar - thur the king;

ci - ty and pa - lace Of Ar - thur the king;

S& B. 2156.

Touch'd at the gold - en Cross of the church-es, Flash'd on the Tour-na-ment,
Flash'd on the Tour-na-ment,

Flick-er'd and bick-er'd From
Flick-er'd and bick-er'd From
f Flash'd on the Tour-na-ment, *f* Flick-er'd and bick-er'd From
Flash'd on the Tour-na-ment, Flick-er'd and bick-er'd From

hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,
hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,
hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,
hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,

From hel - met to hel - met, And last

From hel - met to hel - met, And last

From hel - met to hel - met, And last

From hel - met to hel - met, And last

on the fore - head Of Ar - thur the blame - less

on the fore - head Of Ar - thur the blame - less

on the fore - head Of Ar - thur the blame - less

on the fore - head Of Ar - thur the blame - less

Rest - ed The Gleam, — Rest - ed The Gleam, —

Rest - ed The Gleam, — Rest - ed The Gleam, —

Rest - ed The Gleam, — Rest - ed The Gleam, —

Rest - ed The Gleam, — Rest - ed The Gleam, —

ff Rest - ed The Gleam. —

ff Rest - ed The Gleam. —

ff Rest - ed The Gleam. —

ff Rest - ed The Gleam. —

Più lento.

p

pp Clouds and dark-ness Closed up-on Cam-e-lot; Ar - thur had

pp Clouds and dark-ness Closed up-on Cam-e-lot; Ar thur had

pp Clouds and dark-ness Closed up-on Cam-e-lot; Ar - thur had

pp Clouds and dark-ness Closed up-on Cam-e-lot; Ar - thur had

The king who loved me,
 van-ish'd I knew not whither, The king who
 van-ish'd I knew not whither, The king who
 van-ish'd I knew not whither, The king who
 van-ish'd I knew not whither, The king who

8-----

The king who loved me, And can-not die;
 loved me, And can-not die;
 loved me, And can-not die;
 loved me, And can-not die;
 loved me, And can-not die;

8-----

For out of the dark-ness Si-lent and slow-ly The Glean,—

that had waned to a win-try glim-mer On i-cy fal-low And fa-ded

for-est, Drew to the

On i-cy fal-low and fa-ded for-est,

On i-cy fal-low and fa-ded for-est,

On i-cy fal-low and fa-ded for-est,

val - ley Named of the sha - dow,

Named of the sha - dow,

Named of the sha - dow,

And slow - ly bright-en-ing Out of the glim-mer, And

slow - ly mov-ing a-gain to a mel - o - dy Yearn - ing-ly

ten - der, Fell on the sha - dow,

Fell on the sha-dow, No long-er a sha-dow, *cresc.*

No long-er a sha-dow, But clothed — with The *cresc.*

Gleam.

Più animato.

And broad - er and bright - er, The Gleam fly - ing

on - ward, Wed to the mel - o - dy, Sang thro' the

world, Wed to the mel - o - dy, Sang thro' the

world; And slow - er and faint - er,

Old and wea - ry, But ea - ger to fol - low,

I saw, — when - ev - er In pass - ing it glanced up - on

Ham - let or ci - ty, That un - der the Cross -

cresc.

- - - es The dead-man's gar - den, The mor - tal hil-lock, Would

break - in - to blos - - - sem; And so to the

rall. *p a tempo*

rall. *pp a tempo*

land's Last lim - it I came.

8

And can no

p *pp*

long - er, But die re - joic - ing, For thro' the Ma - gic Of Him the

p

Migh - ty, Who taught me in child - hood,

There on the bor - der Of bound - less O - cean, And

all but in Heav - en Hov - er'd The Glean. —

Lento maestoso. (♩. quasi = ♩)

Not of the sun - light, Not of the moon - light,

Not of the sun - light, Not of the moon - light,

Not of the sun - light, Not of the moon - light,

Not of the sun - light, Not of the moon - light,

Nor of the star - - light,

Nor of the star - - light,

Nor of the star - - light,

Nor of the star - - light,

Allegro moderato.

f Solo.

O young Mar-i-ner, Down to the ha-ven,

Call your com - pa - - nions, Launch your

ves - sel, Launch your ves - sel, And crowd your can - vas,

And, ere — it va-nish-es Ov - er the mar - gin,

Af - ter it, fol-low it, Fol - low The Gleam.

mf
Call your com-pa-nions,
mf
Launch your ves-sel,
mf
Call your com - pa - - - nions,
mf
Launch your vessel,

cresc.
Launch your ves - sel,
cresc.
Crowd your can - vas, Launch your ves - sel,
cresc.
Crowd your can - vas, Crowd your can - vas,
cresc.
Crowd your can - vas, Crowd your can - vas,
cresc.
sempre cresc.

Crowd your can - vas, And ere it van - ish - es ov - er the
Crowd your can - vas, And ere it van - ish - es ov - er the
Crowd your can - vas,
Crowd your can - vas,

mar - - - - - gin,

mar - - - - - gin, *f* Launch your

And ere it va-nish-es Ov - er the mar - gin,

And ere it va-nish-es Ov - er the mar - gin,

f And crowd your can - vas,

ves - - - - sel, And crowd your can - vas,

Launch your ves - sel, And crowd your can - vas,

f Launch your ves - sel, And crowd your can - vas,

cresc. Af - ter it, Af - ter it,

Af - ter it, fol - low it, Af - ter it, Af - ter it,

cresc.

cresc.
Af-ter it, Af-ter it, Af-ter it,
cresc.
Af-ter it, Af-ter it, Af-ter it,
cresc.
fol-low it, fol-low it, fol-low it, fol-low it,
cresc.
fol-low it, fol-low it, fol-low it, fol-low it,

Fol-low The Gleam,
Fol-low The Gleam,

Fol-low The Gleam,
Fol-low The Gleam,

Fol-low The Gleam,
Fol-low The Gleam,
Fol-low The Gleam,
Fol-low The Gleam,
Fol-low The Gleam,
Fol-low The Gleam,

Four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics "Follow The Gleam," written below each staff. The music is in 3/4 time, marked *ff* (fortissimo), and features a triplet of eighth notes in the first measure of each staff, followed by a half note and a quarter note. The lyrics are written in a simple, sans-serif font.

Piano accompaniment for the first system, featuring a right-hand melody with eighth notes and a left-hand bass line with eighth notes. The music is marked *ff* (fortissimo) and includes a triplet of eighth notes in the first measure. The key signature has one sharp (F#).

Piano accompaniment for the second system, featuring a right-hand melody with eighth notes and a left-hand bass line with eighth notes. The music is marked *p* (piano) and includes a triplet of eighth notes in the first measure. The key signature has one sharp (F#).

Piano accompaniment for the third system, featuring a right-hand melody with eighth notes and a left-hand bass line with eighth notes. The music is marked *dim.* (diminuendo) and includes a triplet of eighth notes in the first measure. The key signature has one sharp (F#).

mf 3
Fol-low The

3
Follow The Gleam.

p 3
Follow The Gleam.

p 3
Follow The Gleam.

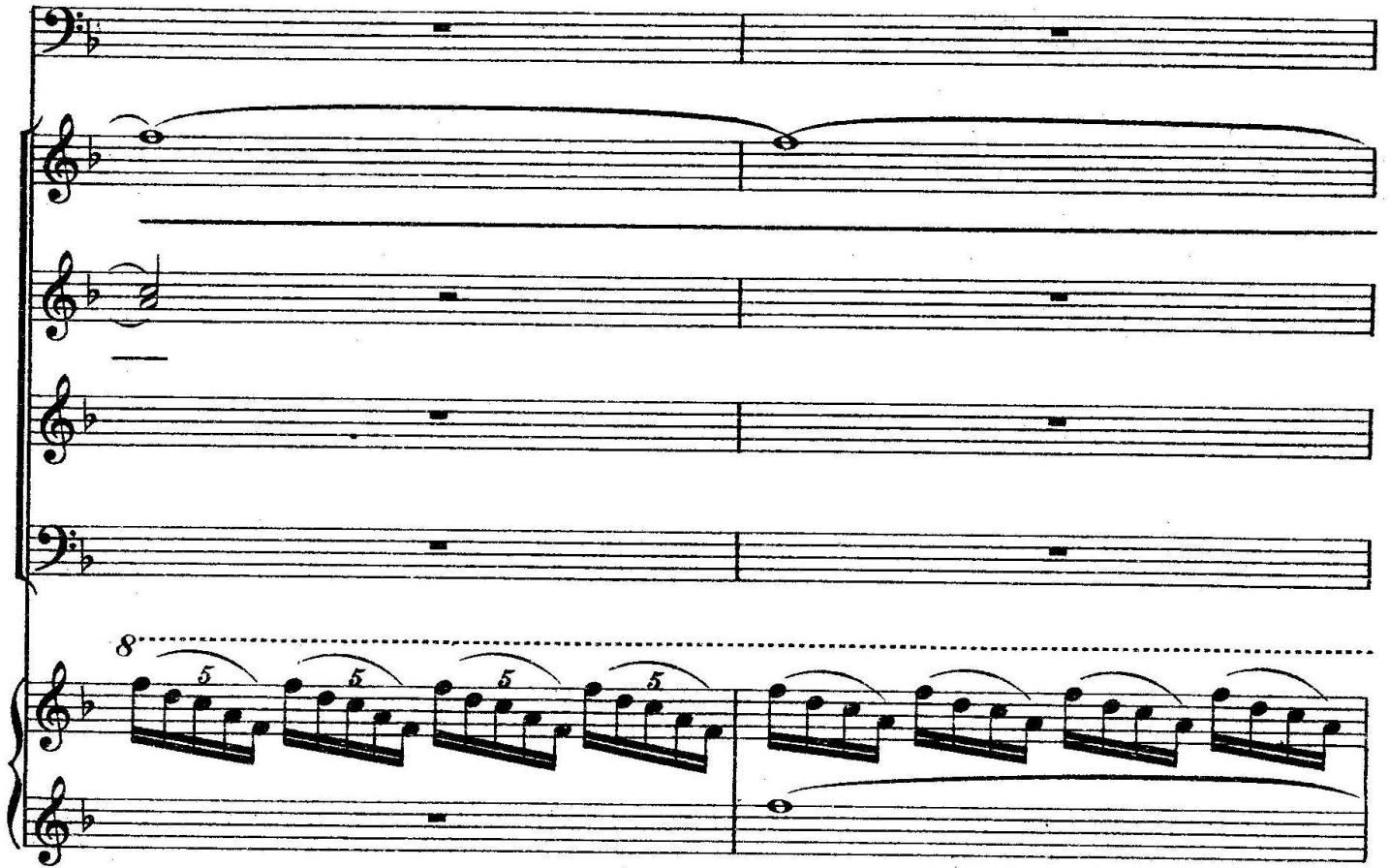
pp 8

Gleam.

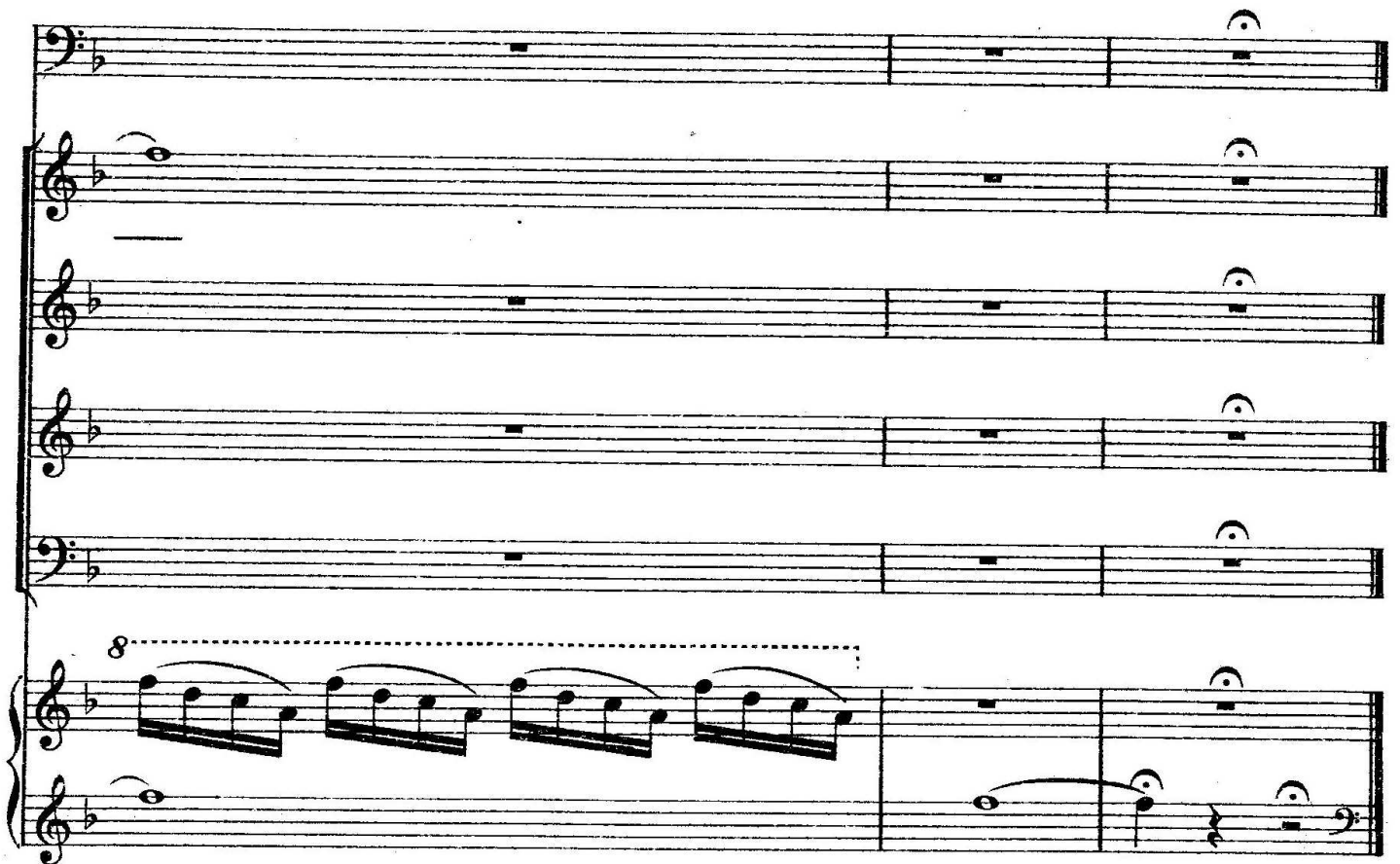
p
Fol - - - low The Gleam.

p
Fol - - - low The Gleam.

6 6 6 6



First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major, each with a whole rest. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The right hand plays a continuous eighth-note arpeggiated figure, with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5 indicated. The left hand has a whole rest.



Second system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major, each with a whole rest. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The right hand continues the eighth-note arpeggiated figure. The left hand has a whole rest.

EPILOGUE.

Moderato maestoso.

f *cresc.*

Once a - gain thou flam-est heav'n - ward,

f Once a - gain thou flam-est heav'n - ward,

f Once a - gain thou flam-est heav'n - ward,

f Once a - gain thou flam-est heav'n - ward,

ff *sf*

once a - gain we see thee rise, Ev - ery

once a - gain we see thee rise, Ev - ery

once a - gain we see thee rise, Ev - ery

once a - gain we see thee rise, Ev - ery

8

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

mf Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

mf Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

mf Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

mf Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

f -fore thee, Thee the God - like, *ff* Thee the change - less

f -fore thee, Thee the God - like, *ff* Thee the change - less

f -fore thee, Thee the God - like, *ff* Thee the change - less

f -fore thee, Thee the God - like, *ff* Thee the change - less

-fore thee, Thee the God - like, Thee the change - less

in thine ev - er - chang - ing skies. _____

in thine ev - er - chang - ing skies. _____

in thine ev - er - chang - ing skies. _____

in thine ev - er - chang - ing skies. _____

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

light from clime to clime, Hear thy my - riad lau - reates

light from clime to clime, _____

light from clime to clime, _____

light from clime to clime, _____

hail thee mon - arch, mon - arch in their wood - land

Hear thy my - riad lau - reates hail thee mon - arch in their wood - land

Hear thy my - riad lau - reates hail thee mon - arch in their wood - land

Hear thy my - riad lau - reates hail thee mon - arch in their wood - land

cresc.

rhyme. and o - pen

rhyme. War - ble bird, and o - pen

rhyme. and o - pen

rhyme. and o - pen

p

flow - er, war - ble bird, and, men,

and o - pen flow'r, and, men,

flow'r, and o - pen flow'r, and, men,

flow'r, and o - pen flow'r, and, men,

p

be-fore the dome of a-zure
be-fore the dome of a-zure
be-fore the dome of a-zure
be-fore the dome of a-zure

Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*
Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*
Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*
Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*

Him the Time-less *ff*
Him the Time-less *ff*
Him the Time-less *ff*
Him the Time-less *ff*

Him the Time-less

in the flame that mea - - sures Time. —

in the flame that mea - - sures Time. —

in the flame that mea - - sures Time. —

in the flame that mea - - sures Time. —

The piano accompaniment consists of two staves. The right hand features a series of chords, many of which are beamed together in groups of four, creating a rhythmic pattern. The left hand provides a harmonic foundation with chords and some melodic lines.

This section continues the musical score. The vocal parts (four staves) are mostly empty, indicating rests for the singers. The piano accompaniment (two staves) continues with complex chordal textures. The right hand uses many beamed chords, and the left hand includes triplets and other rhythmic figures. The piece concludes with a final cadence marked by a double bar line.